CANADIAN Film Weekly
VOICE of the CANADIAN MOTION PICTURE INDUSTRY

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THEATRE 3-YEAR BLDG. BILL: $21 MIL.

VALUE OF CONSTRUCTION AWARDS IN 1949 ESTIMATED AT $5 MIL.

The Canadian motion picture industry's bill for theatre construction and reconstruction from 1946 to 1948 inclusive amounted to $21,559,200. This is the dollar value of 362 contracts for new theatres and the alteration and renovation of old ones, according to the records of the Building Reporter, which is edited by J. R. Oldham for McLean Building Reports.

The theatre total, which was part of the overall Canadian expenditure of $2,335,574,600 for the three years, includes the cost of quite a number of building projects which contain apartments, offices, bowling alleys, etc. as well as movie houses.

For ten months of this year the number of theatre contracts awarded was 67 and the value

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BC Film Councils Back NFBoard

Reference to the American affiliations of Canada's commercial motion picture industry and a "vigorous protest against any actions which are likely to curb the extent of NFB activities" were made in a resolution passed recently by the executive of the

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Film Awards Now Open For Entries

Closing date for entries in the second annual Canadian Film Awards competition is February 15, 1950, and the winners will probably again be announced towards the end of March. Open to any motion picture of 16 mm. or 35 mm. size produced by a

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Mystery: Where Is Co-op Project?

The 57th annual report of the Department of Trade and Commerce, which covers the fiscal year ended March, 1949, is 80 pages long but does not contain a single reference to the Canadian Co-operation Project. The Project is the plan of the Motion Picture Association of America for increasing the flow of USA dollars to this country, mainly through publicity on our neighbor's screens. It is an alternative to freezing a portion of film remittances as a means of aiding our USA dollar position.

The Project is tied to the Department, with A. H. Newman as Film Liaison Officer. Neither his name nor office is among those mentioned in the Department's directory.

There were some private expressions of dissatisfaction with the Project by Canadian producers, who wanted more shooting here, but these seem forgotten.

Confidence In JAR By Shareholders

Annual shareholders' meetings of nine major British companies in the J. Arthur Rank Organization were held in London recently and served chiefly to re-emphasize again the critical importance of the tax problem. There was no serious criticism

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Dan Duryea Added

Dan Duryea has been added to U-I's Death on a Side Street.

Paul Stewart Signs

Paul Stewart has signed to appear in Samuel Goldwyn's Edge of Doom.

THE INDUSTRY'S CONSTRUCTION BILL

(These figures, gathered by Building Reporter, are for 1946-7-8 and are the dollar value of contracts for the building of new theatres and the alteration and renovation of old ones. Some contracts are for projects containing apartments, offices, bowling alleys, etc. as well as theatres. A number are for the reconstruction of theatres destroyed by fire.)

	1948		1947		1946	
	NO.	$ VALUE	NO.	$ VALUE	NO.	$ VALUE
Maritimes	8	538,600	11	831,000	11	580,000
Quebec	28	1,328,200	41	3,195,700	49	3,202,700
Ontario	44	1,324,700	50	3,258,000	52	3,975,600
Manitoba	7	239,000	4	26,500	2	40,000
Saskatchewan	5	65,000	6	175,000	7	229,000
Alberta	5	127,000	7	102,000	1	30,000
British Columbia	11	1,192,000	4	235,000	9	864,200
TOTAL	108	4,814,500	123	7,823,200	131	8,921,500

Polite Needling Between Gilmour, Dick Main

Answering an Ontario exhibitor "who has challenged me, in effect, to explain if I can why there should be any movie critic on the CBC in the first place," Clyde Gilmour, the government network's critic, explained on a recent broadcast that all he is trying to do "is to offer a bit of honest help to the discriminating minority of people who 'shop' for their films."

He explained that the "discriminating minority" was not "a little long-nosed cluster of intellectual snobs" but "men and women of normal good taste and intelligence who like to get the most for their entertainment dol-

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John Davis Here

John Davis of the British J. Arthur Rank Organization was in Toronto last week on what was said to be a "routine" visit.

Theatre Turns Away 500 For TV Game

Over 500 persons were turned away by the Pilgrim Theatre in Boston, when the Notre Dame-Southern California football game was shown on the theatre's large-screen television equipment. It was the third Notre Dame game to be shown at the house, with attendance building for each telecast.

TV program was offered in addition to the regular double bill and attendance for the three matinees was over 5,500, making the experiment a complete success.

Donald Crisp Joins 'Bright Leaf' Cast

Donald Crisp has been cast in the role of Major Singleton, Patricia Neal's father and Gary Cooper's leading rival in the fight for a tobacco empire.

Michael Curtiz is directing the screen version of the best-selling novel by Foster Fitz-Simons, drama professor at the University of North Carolina. Others in the cast of the Henry Blanke production are Lauren Bacall, Jack Carson, Jeff Corey and Elizabeth Patterson.

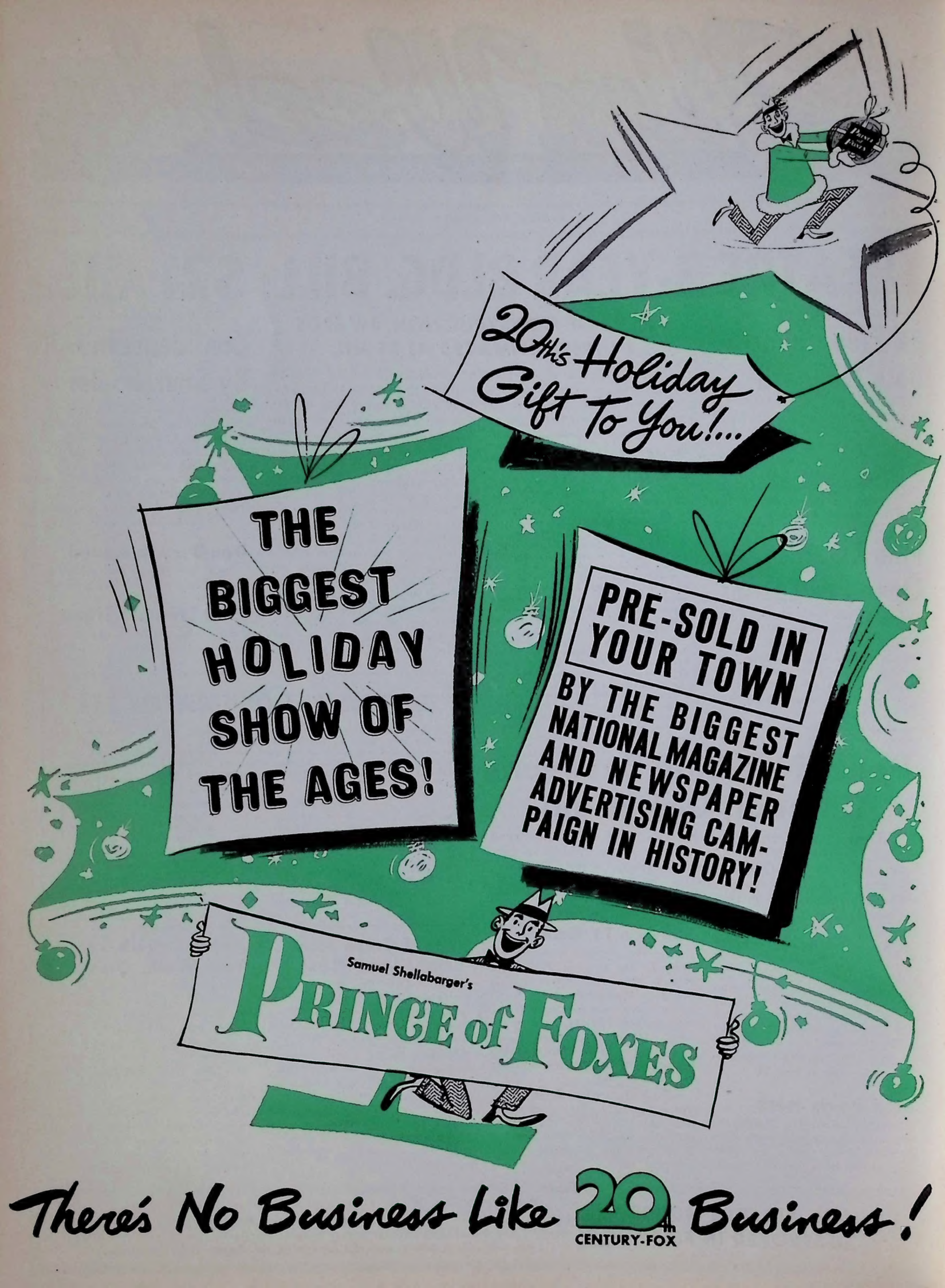
Noted British Actor, Tom Walls, Dies

Tom Walls, 66, British producer and stage and screen actor, died recently at his home in Ewell, Surrey, England.

Seen most recently in Canada in two films, The Master of Bankdam and Spring in Park Lane, Walls also toured the Dominion in 1906 in a stage play, The Scarlet Mysteries. He managed several theatres, in which he produced numerous plays. He made his first film in 1929, directing and starring in it.

16 MM. ALBERTA HOUSE DESTROYED IN FIRE

F. Henkel's Palace Theatre, a 16 mm. house and the only one in Tilley, Alberta, was destroyed in a recent fire, which also gutted two stores. The blaze broke out at three in the morning and did $25,000 damage before burning itself out. There is no fire brigade in the town and only a heavy snowfall prevented the flames from spreading.


20th's Holiday Gift to You!...
THE BIGGEST HOLIDAY SHOW OF THE AGES!
PRE-SOLD IN YOUR TOWN
BY THE BIGGEST NATIONAL MAGAZINE AND NEWSPAPER ADVERTISING CAMPAIGN IN HISTORY!
Samuel Shellabarger's
PRINCE of FOXES
There's No Business Like 20th CENTURY-FOX Business!

CONFIDENCE IN RANK

(Continued from Page 1)

and the meetings reiterated their confidence in Rank as chairman and in the boards of the various companies concerned. The two most important meetings were those of Odeon Theatres Limited and Gaumont-British Films Corporation Limited.

Rank himself again made the flat statement that without relief from the entertainment tax burden, profitable film production in Britain was impossible. He then emphasized that "this is not a political issue and complaints about the overwhelming burden of the entertainment tax are not a criticism of the present (British) government," adding that they would have been made just as urgently whatever party constituted the government of the United Kingdom.

He described the film industry as "the only industry of national importance which is so heavily burdened that losses are almost inevitable."

Rank said that the problem of production costs could not be met by increasing admission prices to British cinemas. The British tax operates in such a way that most of any increases would go to the treasury. In ten years, the tax has risen from 12½ per cent of boxoffice grosses to nearly 40 per cent. Operating costs have risen during the same period. Wages, for example, were up 100 per cent. Rank said that he did not consider the wage jump unreasonable since the cost of consumer goods in Britain had gone up from 200 to 300 per cent.

The section of Rank's address which created the greatest news interest in the London press was his comparison of the taxes applicable to films and to live entertainment.

He revealed that Sir Laurence Olivier's film, Henry V, had four weeks earlier finally earned its original production cost of $1,400,000 from showings all over the world though in the same period, it had paid over $1,120,000 entertainment tax in the British Isles alone. Sir Laurence Olivier is now interested in the live theatre. A stage play, produced by him, now playing in London is free of entertainment tax since it was classed as "educational."

Noting that in the first 16 weeks of the current financial year, UK theatres of the J. Arthur Rank group had paid entertainment tax of $8,372,000, Rank pointed out that the tax rate for films was almost four times that of live entertainment. Had cinemas been taxed at the same rate as live entertainment, the amount would have been $2,100,000.

$21 Mil. For Theatres

(Continued from Page 1)

of these was $4,656,900. There is little difference between that figure and the one for the previous 12 months, $4,814,500, so it is likely that this year may yet show more money spent.

This year and last were both considerably less active ones than 1947 and 1946 from a building standpoint.

Canada's first theatre building year was 1946, when government restrictions were lifted, and it is the biggest to date. In that year 131 contracts were awarded to the value of $8,921,500, although only 28 new theatres were constructed.

In 1947 there was 123 contracts worth $7,823,200 issued but many contracts awarded the previous year were completed and 109 new theatres, a record to date, were opened.

In 1948 the building and renovation boom began to wane and the value of 108 contracts awarded came to $4,814,500, although 75 new theatres were opened.

Alberta had but 11 contracts for ten months of this year but these were worth $2,328,000. Next in cash value came Ontario with $1,165,200 for 25 contracts, then Quebec with $481,000 for 15. Manitoba had $378,700 for six, British Columbia $225,000 for six, New Brunswick $50,000 for one and Saskatchewan $29,000 for three. Nova Scotia and Prince Edward Island had none. As stated earlier, the total so far this year is $4,656,900, although 118 new theatres have been opened.

The new theatres included drive-ins, of which three were opened in 1946, four in 1947, and seven in 1948. This will be the biggest drive-in year to date, for 21 have been completed, bringing the Canadian total to 35.

At present there are 117 theatres in construction in Canada, ten being drive-ins, while 20 of the 145 still in the planning stage are of that type.

If those planned are completed, it will bring the number of new Canadian theatres since the beginning of 1946 to 592, of which 75 will be drive-ins.

Government statistics show that 594 theatres were added to Canada's total from 1946 to 1948 inclusive, although only 212 were built. Some of the difference between the two figures belongs to closed houses reopened, while the rest is made up of 16 mm. situations which Ottawa now classifies as theatres. The latter group is comprised of halls and assembly rooms. Canada had 1,917 theatres in 1948, an interesting figure when compared with that of 1930 — 907. Another indisputable fact of progress is the doubling of boxoffice receipts since 1930. In ten months this year 118 new theatres have opened, bringing the total since 1946 to 330.

Added to the building costs are many millions for equipment and furnishings. But all figures indicate one thing — the expansion of the Canadian theatre industry is going on at a pace that no other country in the world can match.

Ruth Warren Signs

Ruth Warren has been signed by Columbia for a featured role in the Humphrey Bogart film, Behind This Mask.

MGM Pacts Actress

Phyllis Kirk has been signed to a term contract by MGM. She made her film debut in Samuel Goldwyn's Our Very Own, as yet unreleased, and appeared on Broadway in Present Laughter, My Name Is Aquilon and Yes, My Darling Daughter.

FILM AWARDS

(Continued from Page 1)

Canadian and screened for the first time after January 1, 1949, the Canadian Film Awards for Distinguished Productions is designed to recognize significant Canadian creative effort, thus helping to raise the standards and helping to familiarize Canadians with the valuable work being done.

In conjunction with the awards will be a similar contest for radio programs.

The project is sponsored by the Canadian Association for Adult Education, which represents 44 organizations. Secretary of the film committee and the person to whom all entries should be forwarded prepaid is J. R. Kidd, 340 Jarvis Street, Toronto.

Entries can be made in five categories — two in theatrical, two in non-theatrical and one in amateur. In the first class, theatrical, films to be eligible must have been produced or released during 1949 and the two sections are feature-length and other types. The two non-theatrical classes are divided between sponsored and unsponsored films.

One of the above winners will also be selected as the Film of the Year and the judges, who will be chosen shortly, have it in their power to make extra awards for excellence in special fields or for such characteristics as animation and musical score. No award will be made in any category if the judges feel no entries deserve it.

Shooting Under Way

Shooting is well under way on Here Lies Love, Harry M. Popkin film for United Artists.

NEWS OF THEATRE BUILDING

New theatres are planned in Wilkie, Saskatchewan, by Rothstein Theatres Limited; in Woodbridge, Ontario, by National Theatre Services; and on the Dewdney Avenue section of Regina by a group of local businessmen, who plan to erect a hotel, apartment houses and retail stores in the same area.

Latest addition to the Biltmore chain, the 850-seat Biltmore in Kitchener, Ontario, is scheduled to open December 15. Part of a $1 million structure, which is still under way, the theatre has Kroehler push-back seats in a special smoking loge section.

Alterations and renovations are under way or being planned for Consolidated Theatres' Orpheum in Montreal; Jordian Theatre's Broadway in Toronto; Rahn Brother's Paramount in Hanover, Ontario; and Regal Amusement's Roxy in Canora, Saskatchewan.

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FEARLESS DOG...FIGHTING MOUNTIE ...ON THE TRAIL OF MURDER!

James Oliver Curwood's

starring
KIRBY GRANT
JAN CLAYTON

THE WOLF HUNTERS

and CHINOOK
THE WONDER DOG

A MONOGRAM PICTURE

COUNCILS BACK NFB

(Continued from Page 1)

Federation of British Columbia Film Councils.

Its official attitude, which was made public because of reports in Financial Post and Canadian Film Weekly that a commercial film association was about to recommend "drastic curtailment" of the NFB in a Royal Commission brief, referred to USA connections here.

Because "the commercial film interests in Canada are, to a large extent affiliated with, and in many cases controlled by, American interests, in corporate and other subsidiary ways," the BC organization suggested that "it is not likely that the national interests of the Canadian people would be considered as a first obligation" where educational film needs are concerned.

Councils' Resolution

The "commercial film industry would be obligated, as a first necessity, to satisfy the demands of commercial film sponsors as to subject matter and content of films, and therefore the actual film needs and requirements of the citizens at large are not likely to be given the highest priority and consideration," the resolution said. The National Film Board "has made a tremendous conscientious effort to provide this type of film material."

The British Columbia body was the second of Canada's provincial organizations of film councils to speak up in behalf of the National Film Board, which is being belabored from a number of directions at the present time. The Financial Post of Toronto recently ran an article by Kenneth R. Wilson and Cyril Bassett in which it reported suggestions by unnamed persons that (a) it interfered with free enterprise by doing work which could be done by commercial photographers and producers, (b) its work could be done more cheaply and better by private producers, (c) that its personnel's loyalty to this country was in question, and (d) its request for corporate status was the result of a desire to exercise greater power.

The first and second charges are still to be established, the third was denied by three cabinet ministers in the House of Commons and the fourth was called "absolute nonsense" by Ross McLean, government film commissioner.

It is known that a brief criticizing the NFB will be placed before the Royal Commission by the recently-formed Association of Motion Picture Producers and Laboratories of Canada, which met in Montreal last week. This organization has been endeavoring to have such a brief supported by the Motion Picture Industry Council of Canada. Norman Robertson, KC, has been retained by the first-mentioned organization to draw this up.

CANADIAN BROTHERHOOD MEMBERS PLACE WREATH

Above are shown the members of the Canadian Council of Christians and Jews who flew to Washington to attend a recent dinner at which President Truman was the principal speaker. They took with them a wreath and placed it on the Tomb of the Unknown Soldier in Arlington Cemetery. Wreath was presented by the City of Guelph, first to celebrate Brotherhood Week in Canada three years ago, and was made up of flowers from the garden dedicated to and surrounding the former home and birthplace of the late Col. John McCrae, author of "In Flanders Fields."

From the left are Richard Jones, director of the Canadian Council of Christians and Jews; Thomas S. Daley, manager of the Imperial and representative of the Toronto section of the Council; John Hayes, president of the Laura Secord Company, who headed the delegation and is to be Brotherhood Week chairman for Canada when it is celebrated from February 19 to 26; E. L. Dubois of Hamilton Motor Products; William Sheady of Guelph, publicity director of the Knights of Columbus in Canada; and John J. Fitzgibbons, CBE, head of Famous Players and Chief Barker of the Toronto Variety Club. All are members of the board of directors of the Canadian Council.

Battle May Spread

It is possible that other film councils will step into the battle on the side of the NFB and against its newspaper and motion picture industry critics. It will not take many of them to make it a fight on a national basis. There are film councils in more than 250 Canadian communities and these, with which many local organizations are affiliated, will soon have a national federation made up of provincial bodies.

Some local film councils have more than 200 organizations affiliated with them and their executive is comprised of editors, librarians, school officials and so on. More than 5,000 local organizations use documentary or non-theatrical films and in Ontario these were exhibited before 2,698,461 persons in 12 months.

The first support for the NFB brief to the Royal Commission was contained in the brief which the powerful Ontario Association of Film Councils submitted to that body. Several Canadian newspapers reported it.

It is known that a number of those interested in the Motion Picture Industry Council of Canada are opposed to joining the fight against the NFB on the grounds that it is none of the business of the affiliates of which they are members. They hold it would be a drastic blow at the public relations of the theatrical section of the industry to attract the fire of pro-NFB groups which may use charges of USA control and foreign interference as ammunition.

To Write Screenplay

Owen Crump has been assigned to script Warners' two-reeler, Canada the Beautiful, to be filmed in Technicolor.

Warner Baxter Cast

Warner Baxter, who starred for Columbia earlier this year in Prison Warden, will star for the same company in a second prison story, Leavenworth. While Baxter was seen in the sympathetic title role in the earlier film, in Leavenworth he is a convict.

Pix Help Canada Sell World Goods

Films were employed more extensively and effectively during the fiscal year as a means of promoting trade, the annual report of the Department of Trade and Commerce states. A section of the information offered by the publicity division, which is directed by B. C. Butler, is devoted to the use of films.

Some 333 prints of four short subjects were distributed to Canadian trade commissioners, regional offices of the National Film Board, government departments and educational organizations. Of this total 137 prints of Certified for Seed are being used to portray the high quality of Canadian certified seed potatoes.

Seventy-five prints of Bluebloods from Canada tell the story of our livestock and stimulate interest in the purchase of breeding stock. Larger foreign participation in the Canadian International Trade Fair was sought by distributing 83 prints of a film about it, these having been provided with Spanish and Portuguese commentaries, as well as English and French. They were distributed through trade commissioners and others.

Stuff for Stuff, which makes no specific reference to Canada, was produced as the contribution of this country to the campaign favoring a greater exchange of commodities and the development of better trading relations throughout the world. The publicity division distributed 39 prints of this film and the USA theatrical and TV rights were sold by arrangement with Famous Players and the MPAA.

The introduction to the report states that the improvement in the Canadian exchange position last year was largely due to the better balance of trade with the USA. At the end of March, 1949, reserves of gold and USA dollars were double what they had been when the Emergency Exchange Conservation Program was inaugurated in November, 1947.

Ned Depinet Drive

RKO's 1950 Ned Depinet Drive is set for the period from December 23, 1949, to June 22, 1950.

Robert Arthur Gets Role In 'September'

Robert Arthur has checked into Paramount for his role as Joseph Cotten's son in September, Hal Wallis production costarring Joan Fontaine. Arthur, a former radio announcer in Aberdeen, Wash., made his screen debut in Roughly Speaking playing the son of Rosalind Russell. Film is directed by William Dieterle.

Warner Bros.'

'WHITE HEAT'

Warner Bros.'

'TASK FORCE'

Warner Bros.'

'UNDER CAPRICORN'

TRANSATLANTIC PICTURE

IN COLOR BY TECHNICOLOR

Warner Bros.'

'BEYOND THE FOREST'

And

MILTON BERLE

THE NATION'S No.1 Funny Man

gets funny with

VIRGINIA MAYO

IN

"ALWAYS LEAVE THEM LAUGHING"

WITH

RUTH ROMAN · BERT LAHR

WARNER BROS. ARE GEARED TO GO AS NEVER BEFORE!

PRODUCED BY JERRY WALD

DIRECTED BY ROY DEL RUTH

SCREEN PLAY BY MELVILLE SHAVELSON AND JACK ROSE
FROM A STORY BY MAX SHULMAN AND RICHARD MEALAND MUSICAL DIRECTION BY RAY HEINDORF

Variviews

Observanda

In the Land of Babble On

Look for me in Sammy Berger's new Town Tavern if you've failed to find me in my known haunts. Sammy, many of you may recall, used to be in charge of the laugh-and-lush rooms at the Prince George Hotel for the inseparable and indistinguishable Smiths, Ben and Harry. Now he has his own place, which he calls a "theatre restaurant." Located a little east of Yonge, on the north side of Queen, its revolving stage, at-home atmosphere, friendly service and good food will make a denizen of any drop-in. Unlike so many of the new places, which remind me of a giant smiling through stainless steel teeth, the Town Tavern has a quiet but warm personality.

Sammy's preview press-and-radio party had the joint jumpin' with opinion-offerers, all of whom spoke up for the spot. The phrase, "On the House," which seems to be fading out in favor of such anti-social proclamations as "Free List Suspended," was revived. It was quite a party — so red the wine, so bright the banter, so free the whiskey. . . .

But leaving off the levity, you'll like the Town Tavern as much as I do, I'm sure.

Bill McGuire has left the Eagle-Lion booking department and Harry Blunson, formerly of the accounting department, has taken his place . . . **Irvin Herman** and Billy Cross have teamed to open an ad-pub enterprise . . . **Al Perly**, one of the trade's favorites, is no longer manager of the Biltmore, having been promoted to head the new publicity and advertising department of the Okun circuit.

Sorry to hear that Bill Weiss is ill . . . **One of the highlights** of the recent Variety meeting was the presentation of several sets of recordings of the Village opening ceremonies by Ernie Bushnell for the barkers from the radio field . . . **Gordon Richard** Higgens, ASN paymaster in Montreal, was presented with the DSO by the Governor-General, earned while with the RCAF.

News of the Day, MGM reel, scooped all the rest on the Montreal-Calgary game . . .**Managers** in the Kitchener area will probably organize an association. Perhaps that way they will do something for Variety Village, like the Hamilton, Niagara Peninsula and Chatham lads . . . **After seeing** Paisan and Germany Zero, examples of Rossellini's "realism," a film man remarked that "Truth may be stranger than fiction but it isn't nearly so realistic."

Canada has admitted more DP's than any country but one, I read the other day. Signs of this are becoming noticeable. One sees newcomers from certain countries wearing black hats with three-inch green bands or hats with brushes sticking out—like the type yodelers sport. And I heard that police have a hard time hauling drunken DP's into the hoosegow. They have the fear acquired under Nazi domination — that anyone the police pick up is shipped off somewhere to a labor camp, etc.

Good phrase from "Light Up the Sky:" "The cruelty of innocence" . . . **Overheard:** "Buy a house? You have to go over your head to get something over your head" . . . **Epitaph** for an auctioneer: "Going, going, gone" . . . **Simile:** As uncertain as a bank pen." . . . **Fellow-Irker:** The tailor who expects the weight of your overcoat to be sustained by that frail strip of cloth he sews on the inside of the collar. It always comes off, yet the tailor never learns.

Chinese proverb: Do not speak of secret matters in a field that is full of little hills . . . **What with all** the hired trucks to help keep the streets free, There is No Business Like Snow Business . . . **Canadians** call them "colonists" and Americans refer to them as "settlers" . . . **The tag** to Dorothy Howarth's Tely story about the death of Chorus Captain Jill Thomason of the Fiesta Room: "There's no business like show business." It referred to the kindness and concern of her employers and sister steppers.

What Is Public Relations?

In line with our policy of borrowing only the best, we hereby reprint from Marketing this article, which appeared under the title Public Relations Not a Precise Science:

"Public Relations activities are today's most widely discussed business development and fast becoming the concentration point for study and effort throughout the entire sphere of Canadian business," said S. N. Colquhoun, advertising manager, Continental Life Insurance Company, speaking at the company's annual convention.

"Public Relations is not a precise science with cut and dried rules, something that can be turned off and on at will to produce a specified amount of good. Its operations are as subject to change as the public mind. What was correct practice last year may not be correct practice today. It is a long range activity with cumulative benefits. Something accomplished today may stem from something done months or even years ago.

"This calls for the establishment of basic objectives. There must be a pattern of thinking along the lines of public relationships to which all members of a business can subscribe and all members will use. While these basic objectives are set by management, their attainment is the responsibility of every employee, from those at the top to those engaged in the most minor capacity. Everybody has a part in the Public Relations programme.

"The life insurance business, more than any other, is made up of countless human contacts and in every one of them public goodwill is gained or lost. Every satisfactory contact builds a small fragment of goodwill, but any contact that fails in service, courtesy, or in any other way, loses a fragment of goodwill and leaves a bit of ill-will in its place. An accumulation of such bits of ill-will will destroy the usefulness of the individual and, if this occurs over a large area, will destroy the institution itself.

"There is nothing mysterious or complex about Public Relations. It is simply the job of having yourself — and through you— having your company so well thought of that people will buy our product and service with confidence. We have a heaven-sent opportunity to build good and lasting Public Relations in our own communities by living honestly, dealing fairly and exercising tolerance, both in the business and personal sphere. It all begins with creating good Public Relations for ourselves in our own neighbourhoods. Begin by being a solid citizen where you are."

Ocularities: Quirkiest antics are those of the girls in the foundation garment ads . . . **On Simcoe Street** a sign advises that an "Independent Public Accountant" carries on inside, while nearby a "firescape" is identified. At Bloor and Church there is, poetically enough, a "Soda Fount," while nearby a sign on a ladies' store warns the reader to avoid that "Sat Out" look.

What's a gentleman? Here's one. A man about to divorce his wife was asked by friends why he found life with her unsatisfactory. "Now really," he answered. "I can't talk about her — she's my wife." When the divorce came through the same friends asked the same questions. "After all," he answered, "she's a stranger now. How can I discuss a stranger?"

"How do you feel today?" I asked our neighborhood philosopher after bidding him good morning. He answered that he wouldn't know until later in the day. "Do you know whether a meal is good until you have consumed most of it?" he asked.

A new play is announced by V. Haltman Itzter, with a tossup to settle for the title. It's The Woman Always Pays or The Man Who Came to Dun 'Er. . . . **Brevignette** of Westbrook Pegler: Jack of All Tirades . . . **Gilmour** on Markle's Jigsaw: "All that's Markle does not sparkle" . . . **One of my favorite** color combinations is never used for decoration — the rare pink of lox combined with the pure white of cream cheese, as blended in a sandwich . . . **Overheard** about a certain rotund radio character: "He's so round, so firm, so full of bull."

THE PICK OF THE PICTURES

Canadian Film Weekly
VOICE of the CANADIAN MOTION PICTURE INDUSTRY

REVIEWS INFORMATION RATINGS

Vol. 14, No. 48 REVIEWS FROM THE FILM DAILY, NEW YORK $2.00 Per Annum

CHICAGO DEADLINE

with Alan Ladd, Donna Reed, June Havoc, Irene Hervey, Arthur Kennedy.

Paramount 87 Mins.

SUPPLIED WITH SUSPENSEFUL DRAMATIC AND ACTION STORY MATERIAL, ALAN LADD DELIVERS ONE OF HIS BETTER RECENT PERFORMANCES. THE CUSTOMERS WILL BE PLEASED.

By the simple process of comparison, this easily shapes up as one of Alan Ladd's better recent performances. He has been supplied with suspenseful, dramatic and action material that he takes in stride and delivers up for very good end result.

Script is an intriguing and unusual work that captures the imagination and runs along a constantly changing pattern.

As a police reporter on a Chicago newspaper, Ladd is a specialist in locating missing persons. He is investigating one such case when he comes upon a dead girl in a drab hotel room. She has died of tuberculosis. Rather than see her buried ignominiously in a Potter's Field, Lad sets about trying to locate her relatives. He swipes the girl's address book before the police arrive and sets about calling the various numbers that she had scribbled. Word of her death has been published. Various people are concerned, scared or disinterested when they are called.

But in time Ladd, applying himself strenuously, assembles the story of Donna Reed and there are many panels detailing the girl's unhappy existence, her brief married life, the family she left when a youngster and the men in her life. Uncovering the individuals, Ladd meets plain and fancy women, a banker, a gangster, the girl's brother, played by Arthur Kennedy; and a good deal of the police force who take up his trail when a couple of murders occur which are traced directly to the dead girl.

Ladd maneuvers his suspects and pits one against the other to the ultimate end that not only are the killings solved but the portrait of the woman is completed.

CAST: Alan Ladd, Donna Reed, June Havoc, Irene Hervey, Arthur Kennedy, Berry Kroeger, Harold Vermilyea.

CREDITS: Producer, Robert Fellows; Director, Lewis Allen; Screenplay, Warren Duff; Based on a story by Tiffany Thayer; Photography, John F. Seitz.

DIRECTION: Able. PHOTOGRAPHY: Good.

To Make Pic in UK

MGM is planning to produce Sir Walter Scott's classic, "Ivanhoe," in England next year with an all-star cast.

BEYOND THE FOREST

with Bette Davis, Joseph Cotten, David Brian, Ruth Roman.

Warners 96 Mins.

VIVIDLY-HANDLED DRAMATIC NUMBER OFFERING BETTE DAVIS IN A SOLID, AFFECTING ROLE. SHOULD GIVE PATRONS SOMETHING TO TALK ABOUT FOR MONTHS. ADULT FARE.

The frustration of an energetic and scheming woman who unfortunately is confined to a small Wisconsin lumber town and her drastic endeavor to make a break for freedom although she is married, offers Bette Davis a solid characterization which should easily give the adult audience something to talk about in the next few months.

Story details the adultrous activity of a wife of a country doctor, a kindly, sacrificing chap who is devoted to his practice even though it is financially unrenumerative, much to the consternation of his mate. As "Rosa Moline," Miss Davis is probably the handsomest woman in the community. She wants out in the worst way. Chicago is her dream and Brian the means, financially, since he is wealthy, to achieve that end.

Miss Davis makes a desperate bid for a trip to Chicago, a bid that causes the townspeople to coolly regard Cotten. But it does get Miss Davis to the big city and there she meets Brian only to find him cool to her ardor. He also informs her he is in love with another woman whom he wants to marry.

Considerably upset, Miss Davis returns to Wisconsin and patches things up with Cotten. She becomes pregnant. Brian shows up again and she accepts his proposition to run off, eventually to divorce Cotten. It is Minor Watson who tries to thwart her plan since she has full knowledge of her condition. Miss Davis kills Watson on a deer hunting trip, making it look like an accident.

Miss Davis has a self-induced miscarriage, loses her baby. This fits in with her plans for Brian but the after effects of her experience result in an infection which proves fatal. She dies trying to catch the train for Chicago.

CAST: Bette Davis, Joseph Cotten, David Brian, Ruth Roman, Minor Watson, Dona Drake, Regis Toomey.

CREDITS: Producer, Henry Blanke; Director, King Vidor; Screenplay, Lenore Coffee; From the novel by Stuart Engstrand; Photography, Robert Burks.

DIRECTION: Skillful.

PHOTOGRAPHY: First Rate.

Milton Berle Option

Warners has exercised its option for a second film to star Milton Berle.

FREE FOR ALL

with Robert Cummings, Ann Blyth, Percy Kilbride, Ray Collins.

Empire-Universal 83 Mins.

HIGHLY ENTERTAINING ROMANTIC COMEDY DONE WITH A FINE PRODUCTION TURN. RENDERS MANY SATISFYING LAUGHS. BRIGHT HANDLING RECOMMENDS IT EVERYWHERE.

Flirting around with a smart comedy idea — wherein a chemist concocts a substance that can turn water into gasoline substitute — lots of acute comedy prevails in this story and the satisfying laughs deriving from bright handling in every division easily recommends it everywhere. Robert Cummings is not generally given to the light role but this time around he gets his performance off neatly. There's Ann Blyth, too, for the romantic feminine portion of the script and Percy Kilbride mounting a number of nifty situations that click.

Free For All has a bright pace, supplies visual action and a moving story that gets around the country from Washington to Georgetown and then to a highway chase wherein a helicopter figures.

Arriving in the capital at an hour when the Patent Office is about to close. Cummings goes home with Percy Kilbride, who is a clerk. Miss Blyth is his daughter. They live in Georgetown. The girl next day shows Cummings the sights and he shows her his pills that transform H20 into volatile stuff. It's incredible, so everybody thinks, but Cummings knows what he is about.

Oil refining interests in the form of Ray Collins and Donald Woods plus Mikhail Rasumny try to mulct Cummings of his formula but they cannot turn up anythings but Alka Seltzer. There is a falling out between the boy and the girl. Cummings when he learns of what Collins planned to do, takes off for his Ohio home. Percy Kilbride pulls a neat trick to foil Collins and causes him to make an offer to Cummings. They give chase in a 'copter, overtake their man in Kentucky and reach an understanding after Cummings quotes Benjamin Franklin on inventions, recovers from a concussion and makes things right with Miss Blyth.

CAST: Robert Cummings, Ann Blyth, Percy Kilbride, Ray Collins, Donald Woods, Mikhail Rasumny, Percy Helton.

CREDITS: Producer, Robert Buckner; Director, Charles T. Barton; Screenplay, Robert Buckner; Story by Robert Clyde Lewis; Photography, George Robinson.

DIRECTION: Slick.

PHOTOGRAPHY: Good.

BORDER INCIDENT

with Ricardo Montalban, George Murphy.

MGM 92 Mins.

FRESH STORY IDEA STRIKINGLY SET FORTH. SUPPLIES MELODRAMA, ACTION, INTRIGUE. HAS SOMETHING DEFINITELY NEW IN PLOT TO OFFER THE AUDIENCE.

A fresh story idea is resourcefully and strikingly set forth in Border Incident. Dealing with the activities of the Border Patrol and Immigration services of both the USA and Mexico, the story has a realistic documentary quality and is doubtless derived from real cases and incidents.

Plot deals with the plight of "braseros," Mexican migrant workers who are unable to obtain permits that will enable them to cross the border and work in the agricultural fields of the Imperial Valley. Crossing over illegally, after paying a sum to a clique, they are paid reduced wages for their labor and when the crops have been harvested and they are returning with their pay, they are attacked and killed by the men who delivered them. Their bodies are cast into a quicksand pit.

As agents of the USA and Mexican governments respectively, George Murphy and Ricardo Montalban formulate a plan to bring about the disruption of the murderers. Montalban poses as a brasero. Murphy assumes the guise of a hunted criminal hiding out below the border.

Murphy at first has a bad time of it with his Mexican captors. Montalban and about a dozen others are trucked into California and put to work. Murphy in time catches up with Howard da Silva, head man of the criminals, and lays out a proposition whereby he will supply stolen entry permit blanks.

Meanwhile immigration authorities spread their net and await the move on the part of da Silva that will trap the group. It is fouled up and in the process Murphy is brutally killed. It remains for Montalban to go along with da Silva and the remaining braseros into Mexico where they are set upon. But, being prepared, they manage to give a strong fight and hold their attackers off until the authorities arrive.

CAST: Ricardo Montalban, George Murphy, Howard da Silva, James Mitchell, Arnold Moss, Alfonso Bedoya.

CREDITS: Producer, Nicholas Nayfack; Director, Anthony Mann; Screenplay, John C. Higgins; Story, John C. Higgins, George Zuckerman; Photography, John Alton.

DIRECTION: Fine.

PHOTOGRAPHY: Very Good.

The Boxoffice Story Of The Man Between Crime And The Law!

Thieves and killers . . . innocent or guilty, the bail bondsman buys them freedom while awaiting trial. He asks no questions, but has all the answers — unless a dame or a dollar causes his *one* mistake . . . Then — the *PAYOFF!*

RKO presents

GEORGE RAFT
ELLA RAINES · PAT O'BRIEN

in

DANGEROUS PROFESSION

with

BILL WILLIAMS

RKO RADIO

Executive Producer SID ROGELL · Produced by ROBERT SPARKS

Directed by TED TETZLAFF · Written by MARTIN BERKIN and WARREN DUFF

New Zealand Has 570 Theatres

No complete collection of motion theatre statistics was made in New Zealand during the film year 1946-47. However, collection of information and statistics was resumed in the year 1947-48. The statistics given below are taken from the Monthly Abstract of Statistics, April, 1949, and cover the film year from March 31, 1947, to April 1, 1948.

According to these statistics, there were 570 theatres with a total seating capacity of 270,760 persons operating in 1947-48. Paid admissions totalled 34,078,349 and total theatre revenue amounted to 2,809,026 New Zealand pounds, while theatre expenditures amounted to 2,465,371 New Zealand pounds. The statistics cover the operations of all classes of motion picture theatres, including those operating six days a week, those operating only a few days a week, and itinerant operators.

An analysis of theatre revenue shows that admission charges amounted to 93.8 per cent of the total; screen advertising to 3.4 per cent; and other revenue to 2.8 per cent. The chief items on the expenditure side were as follows: Film hire, 30.8 per cent; salaries and wages, 22.9 per cent; theatre rent, 12.8 per cent; advertising, 7.2 per cent; repairs and maintenance, 6.3 per cent; and amusement taxes which amounted to 123,034 New Zealand pounds, represented five per cent. The average admission charge was 18.6 pence.

A classification of theatres according to the number of screenings per week is as follows: 199 theatres operated six days per week and accounted for 87 per cent of the total theatre revenue; 210 operated only a few days per week; and 161 were circuit or itinerant operators.

AMPA Treasurer, Harry Blair, Passes

Harry N. Blair, treasurer of the Associated Motion Picture Advertisers and well known in film and trade press circles in the USA, died suddenly of a heart attack recently in his home in New York City. He was in his 47th year.

For the last few years he was with RKO publicity as trade press contact. For a time he was film reviewer for the Philadelphia Daily News and later the Philadelphia Evening Ledger, and while with the motion picture industry he worked in the publicity departments of 20th Century-Fox, Pathe and Columbia Pictures.

— News Notes —

104 ORIGINALS VIA FRANCE-FILM

Compagnie Cinematographique Canadienne Limitee of Montreal, following its long-established policy of distributing only original French pictures from France, is releasing again this year through its own France-Film circuit 109 French pictures. It has carefully selected these from amongst the best and considers them the most suitable for this country.

"The boxoffice quality of all the latest productions received seems to be better than ever and we sincerely believe that the French motion picture, which had suffered a slight setback during the war years, has now fully recovered and is going ahead full blast," stated J. D. de Roussy, assistant managing director.

The company's big Special, Fabiola, is breaking all records at the Cinema de Paris in Montreal. It is now in its eighth week and still going strong.

JAMES STURGESS RE-ELECTED

James Sturgess of Shea's, Toronto, was re-elected president of the Toronto Motion Picture Projectionists' Union, Local 173 of the IATSE. Also returned to their previous posts were Harry Jarmain, vice-president; George H. Jones, secretary; and Pat Travers, recording-secretary.

The executive board consists of Andy Pura, Ed Shields, Jack Hills and Roy O'Connor, the last two replacing Gus Demery and Reg Jenkins from last year's board.

CBC INCOME, COST GIVEN IN HOUSE

In answer to J. G. Diefenbaker, PC, the income of the Canadian Broadcasting Corporation from commercial advertising was as follows: 1940—$773,521,89; 1945—$1,639,159,97; 1948—$1,842,558.29; 1949—$2,217,129.91.

On the same day Gordon P. Isnor, Liberal, also received a reply to a question about the CBC from the Hon. James J. McCann, Minister of National Revenue. Isnor wanted to know how much it had cost to operate the international services. He was told that the figure was $1,437,524.68 for the fiscal year ending March 31, 1949, and that $1,781,850 had been voted for the fiscal year that would end on March 31, 1950.

PHILHARMONIC MAY BE STAGE SHOW

Negotiations are under way for the New York Philharmonic Symphony Orchestra to be the stage attraction at the Roxy Theatre, it was disclosed recently by Spyros P. Skouras, president of 20th Century-Fox. Plans call for the appearance of all 104 members of the orchestra under the baton of Dimitri Mitropoulos at as many shows as possible, with prominent soloists as guest stars.

While the idea is entirely new in the United States, it is not in Canada, a symphony orchestra having been the feature presentation of a Jack Arthur stage show at the Imperial Theatre before such shows were dropped.

'MOVIE SCENE' BACK ON DEC. 20

Gerald Pratley's CBC program, "The Movie Scene," will be back on December 20 at 10.30 p.m. with a talk by Danny Kaye recorded while he was in Toronto. Off the air while Toronto remained on Daylight Time, the broadcast will be heard in Western Canada two days later at 10 p.m. Second program on December 27 schedules a talk by Robert Flaherty, transcribed during his recent visit to the Queen City.

Muir Mathieson's "Music From the Films" is now heard at 8 p.m. on Saturdays and interviews with British film music composers are part of the present series. Talks by Hollywood composers may follow later.

30% USA WITHHOLDING TAX?

The USA Treasury's move to apply a 30 per cent withholding tax to remittances out of the country of earnings of foreign films is being fought strenuously by distributors of that type of product, with Mexican interests leading the battle. Main point of their argument is that such a move by the USA will lead to reprisals by other countries.

Rumor that Canada had dropped the 15 per cent withholding tax on film remittances to the USA were proven last week to be unfounded. Actually, the withholding tax on fees by Canadian companies to USA directors had been abolished.

Mexico's Gov't Helps Product'n

The text of a proposed law enabling the Ministry of Gobernacian to organize a Directorate General of Motion Pictures and replacing the National Motion Picture Commission with a National Council of Cinematographic Art was published in the press in Mexico City on November 1, 1949. The law was submitted by President Aleman for consideration by the Chamber of Deputies. The president stated that the motion picture industry was one of Mexico's most important exporting industries and that the Federal Government had found it advisable to intervene in its affairs in order to assure its successful future.

In accordance with the proposed law, the Ministry of Gobernacion, acting through the Directorate General of Motion Pictures, will, among other functions: (a) Undertake to improve the quality of Mexican films by granting financial aid, holding contests and awarding prizes to the best pictures produced each year; (b) Produce documentary and educational films for foreign and domestic exhibition; (c) Make general investigations of every branch and phase of the motion picture industry; (d) Carry on a domestic and foreign publicity campaign in behalf of the industry; (e) Grant permission to exhibit commercially, throughout the country, all films produced in Mexico and abroad, such permission to be granted only if the spirit and content, in form and in words, conform with the provisions of Article 6 of the Constitution of the Republic (Article 6 reads as follows: The expression of ideas shall not be the subject of any judicial or executive investigation, unless it offend good morals, impair the right of third parties, incite to crime or cause a breach of the peace); (f) Grant permission for the importation of foreign films and the exportation of domestic films; (g) Refuse permission for the exhibition of films originating in countries which obstruct or interfere with the exhibition of Mexican films; and (h) Levy fines for infractions of the new law.

The Mexican press reports that motion picture producers intend to interview the president to express their discontent with the proposed legislation. They consider it equivalent to expropriation.

Fox Buys 'Rawhide'

Twentieth Century-Fox has purchased Dudley Nichols' "Rawhide" and it has been scheduled for production early in the new year.

THE PICTURE OF 1001 PLEASURES !
. . . 1001 ADVENTURES !
. . . 1001 DELIGHTS !

UNIVERSAL-INTERNATIONAL presents

MAUREEN O'HARA
PAUL CHRISTIAN
VINCENT PRICE

Baqdad

COLOR BY Technicolor

with JOHN SUTTON • JEFF COREY • Produced by ROBERT ARTHUR
Screenplay by ROBERT HARDY ANDREWS • Directed by CHARLES LAMONT

It's U-I's Holiday Hit!

THERE'S A "NIFTY 1950" AHEAD!

IDA LUPINO
Howard DUFF · Stephen McNALLY
WOMAN IN HIDING
Directed by MICHAEL GORDON

SOUTH SEA SINNER
Starring
Shelley WINTERS · Macdonald CAREY
Co-starring **HELENA CARTER**
Directed by BRUCE HUMBERSTONE

FRANCIS
DONALD O'CONNOR
Patricia MEDINA · Zasu PITTS · Ray COLLINS
and FRANCIS the *Talking* Army Mule
Directed by ARTHUR LUBIN

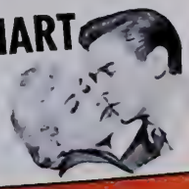
THE KID FROM TEXAS
color by TECHNICOLOR
Starring
AUDIE MURPHY · GALE STORM
Directed by KURT NEUMANN

BUCCANEER'S GIRL
color by TECHNICOLOR
Starring
YVONNE De CARLO · PHILIP FRIEND
Directed by FREDERICK de CORDOVA

MA and PA KETTLE GO TO TOWN
Starring
MARJORIE MAIN · PERCY KILBRIDE
Directed by CHARLES LAMONT

SIERRA
color by TECHNICOLOR
Starring
WANDA HENDRIX · AUDIE MURPHY
BURL IVES
Directed by ALFRED E. GREEN

OUTSIDE THE WALL
Starring
Richard BASEHART · Marilyn MAXWELL
Signe HASSO · Dorothy HART
Directed by CRANE WILBUR



HAPPY NEW YEAR *to* YOU...

HAPPY BOX-OFFICE FROM U.I.

Broidy Pitch For Support Of Indies

The urgent necessity for Independent exhibitors to support the Independent distributing companies, if the latter are expected to survive, was stressed recently by Steve Broidy, president of Monogram and Allied Artists, in a message delivered to the Pacific Coast Conference of the Independent Theatre Owners held at Sun Valley, Idaho, a short time ago.

Broidy further emphasized in his greeting, delivered at the meeting by I. E. Chadwick, president of the IMPPA, that due largely to the independent film companies, the exhibitor has been assured a constant source of supply which may disappear unless showmen get behind this product and support it.

Broidy's message stated:

"For the company which I represent, and for similar independent distributing organizations, these are indeed critical times. There can be no question of the sincerity of purpose which motivates us in producing and delivering the kind of pictures which you require, in order that your theatres may survive. The question of survival is intensely realistic for us, as well. If we are to survive, we must have your active, real, whole-hearted support. Lip service alone will not suffice; promises that do not outlast the day obviously fail to alleviate our condition. I repeat, we must have — and are fully entitled to receive — your cooperation and good will.

"The Independent companies have been making available a reliable, constant source of supply to meet your needs. Without your active support, this supply must necessarily diminish in quantity and quality. Continued indifference can only bring one result — the disappearance entirely of a picture supply which I know is vital to your needs.

"So, I entreat you to give heed to this brief message. Our fortunes, our destinies, are more closely linked than ever before. Each is the prop and the support of the other. We have not failed you; it is up to you to prove that you will not fail us."

Louis Hayward Set For Second Film

Louis Hayward currently before the cameras in the title role of Fortunes of Captain Blood, has been signed for a second Columbia picture to be produced by Harry Joe Brown.

Frank Burt and Robert Libott are preparing the screenplay which will have a background based on the England of the eighteenth century.

ECHOES and REFLECTIONS

Sunday Theatres

(From the Windsor Daily Star)

Simon Meretsky, Windsor movie magnate, talks of the wider open Sunday vote and maintains that there is nothing wrong with the movie theatres being open on Sunday. If the people are going to vote for a more open Sunday than has been the common practice in Windsor for many years, then Mr. Meretsky cannot see why the movies are not to be included. Even though the idea of the moment is to exclude movies, that can come later, if the people favor a more open Sunday.

For years they have been playing games in Windsor on Sundays. It has been customary and only a few people have ever objected, and their objections have not been taken seriously.

Until the Sunday vote was proposed no one took much notice of the things that have been going on. But, since the vote, a lot of people have been saying that if this can operate, then that should operate, too. It's like Mr. Meretsky, who thinks if concerts at which admissions are charged are to be sanctioned, what difference is there between a concert and a movie?

Popcorn, Peanuts and Movies

(From the Kenora, Ontario, Miner & News)

Canadians will be interested in the recent roar of protest that originated in Oregon where some groups have been trying to legislate popcorn and peanuts out of movie houses and other public places. At a hearing on the bill one state senator distributed free popcorn to the fifty spectators who made so much noise eating it that the hearing was all but disrupted.

As the Christian Science Monitor commented: "The bill itself was attacked as un-American. Feeling ran high as popcorn ran low."

Some progress has been made elsewhere by providing bags that don't crackle, and if some genius can develop popcorn with a "silent" crunch, the problem will probably be solved for all concerned. There is no doubt whatever that popcorn munching, crackling bags, peanut shelling and other noises, are a nuisance to many who don't indulge at the movies.

But so are the people who laugh at the wrong time, or who draw the laugh out for a few minutes so that half a dozen jokes which follow are blotted out in the loud yak-yak. We also have the moviegoers who talk all the time, or who bob around in a seat like a cork, so that the person seated behind spends half the time trying to see.

In British movie theatres they have special sections for those who like to smoke. Why not introduce in Canada and the United States a section for the popcorn and peanut addicts, so that they can munch and crunch and rattle bags to their heart's content. This might be the answer, but we frankly don't subscribe to more "restrictions." We have enough now.

Anyone who doesn't like noises can still stay home. Perhaps that is the answer.

Added To Cast Of Para's 'Outrage'

Lee Patrick, Joe Glick, Frank Yaconnelli, Tony Rivers, Jimmy O'Gatty, Nora Richardson, Bobby Lee, Mariana Osuna, and Jim Davis have been added to the cast of Outrage, Pine-Thomas drama of mob violence for Paramount release. Macdonald Carey and Gail Russell star.

WB's 'Stage Fright' Into Radio City

Stage Fright, Warners' mystery drama directed by Alfred Hitchcock, has been booked for a mid-February opening at the New York Radio City Music Hall, according to word from the company's home office.

Jane Wyman, Marlene Dietrich and Michael Wilding star.

JAMES PLATT

A graduate of the School of Engineering, Milwaukee, and well known to members of the film industry for his installations of sound systems throughout the province, he recently joined the engineering department of General Theatre Supply. His last position was with the Northern Electric Company.

Health Week Aid Via Ads, Screen

Hundreds of motion picture houses in Canada will participate in Canada's sixth annual National Health Week observance — January 29 to February 4 — through the use of a film clip, prepared by the National Film Board, of Hon. Paul Martin, Minister of National Health and Welfare, delivering a special Health Week message to the citizens of the Dominion.

However, it is suggested by the Health League of Canada, sponsor of this annual health educational event, that the motion picture industry can go further by making use of other special health shorts during that particular week. Movie houses can help also through insertion of boxed Health Week announcements in their newspaper advertising and by devoting some of their outside and inside display space to Health Week announcements.

For the information of service clubs, women's organizations and other groups wishing to make use of special films at Health Week meetings or luncheons, etc., the Health League has prepared a list of shorts, available through the National Film Society or Community Film Libraries, which it considers appropriate for use in connection with the observance.

Further information concerning Health Week and appropriat films can be obtained from the Health League of Canada, 111 Avenue Road, Toronto, or 911 Sun Life Building, Montreal.

Critic's Function Argued In NY

In the New York Telegraph Leo Mishkin, critic and conductor of its Sight and Sound column, notes "a sudden spurt of interest in the function of a critic, and how he goes about making a living." Radie Harris, he reports, quotes Nicholas M. Schenck, president of Loew's, Inc. and MGM, in the Hollywood Reporter on the subject, while a NBC documentary broadcast "went into this same matter in extensive detail."

Mishkin reports Schenck's remark to Harris: "Critics are entitled to their personal opinions—that's what they get paid for. But in expressing their own reactions, why don't they also express the reactions of the audiences around them? Because movies have such a mass appeal, the function of the critic should be to express his own honest viewpoint, but never to allow his personal opinion to overlook the evaluation from the viewpoint of the public."

Here Mishkin joins the argument: "It strikes me that Mr. Schenck has somehow been misinformed or misled on the precise point of what a critic gets paid for. It is not to express his own personal opinion (anybody has a right to do that, even without getting paid for it) but to act as a guide, an information service, a preceptor for the readers of his paper. His usefulness depends not on what he thinks, but on how well he fulfils this duty. They are two different things."

The Telegraph critic then notes that "Mr. Schenck's movies, as all movies, are made for mass consumption, appealing to all levels of our society and culture." Even Schenck, he says, would agree that the various New York papers serve audiences with tastes different from each other. "The reaction of the mass audience present in the theatre has little or nothing to do with how well the critic discharges this single function of serving the readers of his own paper."

On the documentary broadcast L. B. Mayer was quoted as saying, "I can discern no correlation between critical approval and boxoffice success. The critics fail dismally as interpreters of what the public wants or likes." Immediately upon the heels of which the broadcast quoted widely dissimilar reviews of the same pictures written by different critics on different papers, followed up by a summation of what critics have picked as the best endeavors of the past years, and what the public went for during the same period of time.

Among the concluding thoughts in his column Mishkin said, "I think it's about time somebody of some authority, some weight and influence, took another look at what the critic does, and how he goes about his business, and what his special, particular function is in our social structure. Could be we'd find a different set of answers entirely than those usually given."

Gilmour, Dick Main

(Continued from Page 1)

lar." It is thought the exhibitor referred to is H. C. D. (Dick) Main, immediate past president of the Motion Picture Theatre Association of Ontario, who may present his opinion on a CBC "Points of View" broadcast. Main's position is that the trade's differences are with the CBC over its reviewing policy, not with the individual critic for his opinions. In a letter to Gilmour Main wrote that "any attempt to abridge the right of anyone to criticize a form of entertainment being disseminated on a national scale was a danger in itself." He agreed "that the right of criticism should not be challenged."

Wrote Main: "The motion picture subject (more particularly of feature length) is not generally intended to be art. It is generally intended to provide entertainment at a mass level. It occasionally achieves that status of art and rarely — but still on occasions — great art. When it does achieve the status of art, it need not and does not necessarily lose its appeal for the masses." Any attempt "on a mass scale to produce one artistic achievement after another would be doomed to failure," and this would ruin movies as a business and as cheap mass entertainment.

What Is Critics' Function?

"Taking the above analysis of the motion picture," wrote Main, "what is the function of the critic?" The answer, he contended, depended on the critic's audience. "If he is the movie critic of the New Yorker or the Nation, he naturally speaks to a very select, sophisticated, somewhat blase group who have seen and heard just about everything."

After discussing standards and mediums of criticism, he continues: "If he is a critic for a widespread group of radio stations, such as the TransCanada Network, he can still review as he would review for the New Yorker, but again he can only do so with the permission of his employer, who is also prepared to ignore the tastes of the great majority of his potential audience." It was not a sound CBC policy "to review a mass form of entertainment for a small minority" over a medium "which is paid for in radio license fees by that same mass audience." Furthermore, he asked, "should a program directed at a small segment of the potential audience be scheduled for an optimum time spot, such as 'Critically Speaking' enjoys?"

No Return Value

Gilmour said that to the movie manager the pictures are merchandise and that the critic who assails them "is like a man who might say on the radio or in the paper that the apples on sale this week at Smith's confectionery are soft and wormy, or that the girdles at Johnston's ladies'-wear haven't enough snap." But the shopper, he contends, can examine the articles and even bring them back. But in the case of films, every new one is the "best" ever made, according to publicity and advertising. There was no recourse if it turned out otherwise.

"A motion picture, telling a story about human beings, can exert a tremendous influence on the minds and emotions of the human beings who see it," Gilmour stated. "Books and plays and paintings and symphonies and even fashions in clothing are regularly open to honest and informed criticism. So why not the movies, which are attended by millions who seldom if ever set foot inside a library or art gallery or concert hall?"

An examination of Main's correspondence on the subject shows little that differs with what Gilmour said on his broadcast, for the critic, with the exception of his explanation that he was not catering to "intellectual snobs," did not answer the Ontario exhibitor's contention that a mass medium was being used to express criticism of interest only to a limited group.

Same Old Style

Following his "manifesto" Gilmour reviewed several movies. Yes Sir, That's My Baby "is a tiresome, lightweight farce." Everybody Does it has a splendid cast, he reported, but "In the long run, the heavy-handedness of the scenario proves too much for all of them." Red, Hot and Blue stars Betty Hutton, who "is frequently quite funny, and occasionally a bit wearying, in this rough-house story."

In the Toronto Daily Star recently Gordon Sinclair, who does a radio column, wrote: "Nobody in Toronto speaks a serious movie column of the air because exhibitors would scream and threaten if their pictures were given a going over. That would intimidate sponsors, who are a timid breed, and most station managers would backtrack too."

The CBC "gives Clyde a chance to honestly speak his mind and he does an excellent job."

SHORT THROWS

NET PROFITS of Marcus Leow's Theatres Limited for the year ending August 31, 1949, totalled $115,172, a slight increase over the $114,754 earned the year previous. Dividends were $15.36 a share as compared with $13.97 the preceding 12 months.

PRESENTATION of a silver medal to Crawley Films by the Italian embassy in Washington took place recently. Award was won by the company's film, The Loon's Necklace, at the International Exhibition of Cinematographic Arts at Venice, Italy, in August.

FOUNDER of the Montreal local of the Theatrical Stage Employees' Union, now the IATSE, before the turn of the century, Patrick John Ryan, 83, well-known labor leader and retired employee of the City of Montreal, died recently.

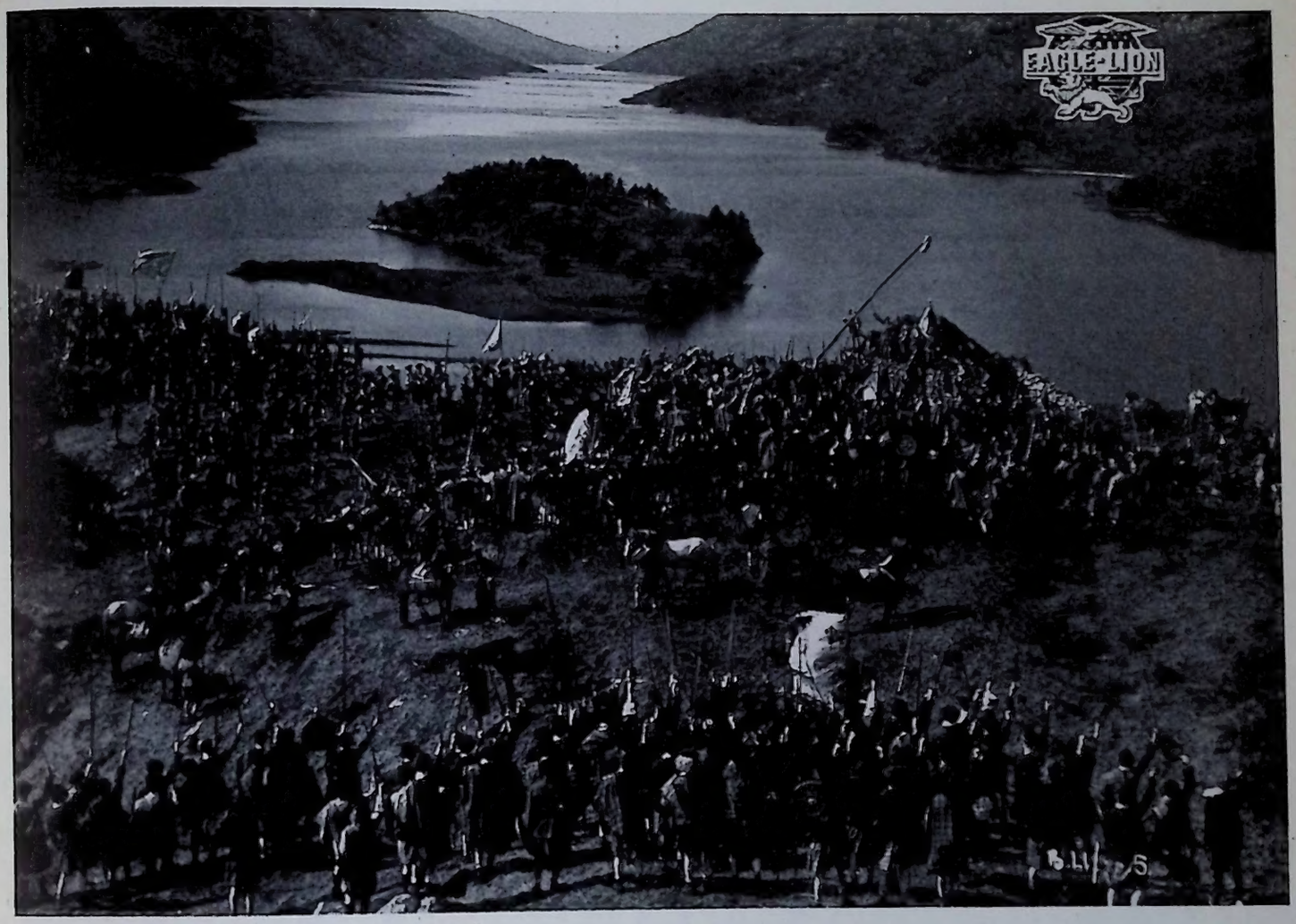
JEAN SIMMONS is the British star most popular with Canadian moviegoers, according to a check made of fan mail by the J. Arthur Rank Organization. Next seven players to receive most mail were Margaret Lockwood, Jean Kent, John Mills, Dennis Price, Trevor Howard, Ann Todd and Mai Zetterling.

NAME of Edison Theatre in New Westminster, BC, will be changed to Paramount on completion of work of modernization, being done at a cost of $20,000. House is operated by Famous Players and Mrs. F. L. Kerr, widow of the man who built the theatre over 45 years ago.

EVIDENCE of renewed competition is manifesting itself, according to a recent issue of the Fnancial Times, between Odeon and Famous Players in the Maritimes. The Times says that if Odeon builds in Saint John, which the company seemingly intends to do, on the lot next to one Famous theatre and directly across from another, Famous will retaliate by building a theatre near the Odeon's Oxford in the West End of Halifax. Both companies have held the sites for a number of years but have not done anything with them.

"MUCH too comfortable" is the remark made on being introduced to drive-in theatres by the Right Hon. Sir Andrew Murray, Lord Provost of Edinburgh and organizer of that city's world-famed music festival, on his recent visit to Canada.

THEY SAY CROWD SCENES PRODUCE CROWD SCENES AT THE BOX-OFFICE



Canadian exhibitors think that BONNIE PRINCE CHARLIE (with David Niven as the Prince, lots of action, lots of Highland scenery and all of it with color by Technicolor) is the nearest thing to a natural for Canada that there is coming up. It will be here in the New Year. This photo was taken on location in Scotland with a typical mob scene being lined up for the cameras.

LONDON FILMS presents BONNIE PRINCE CHARLIE with color by TECHNICOLOR, starring David Niven, with Margaret Leighton, Judy Campbell, Jack Hawkins, Hector Ross. Produced by Edward Black. Directed by Anthony Kimmins.

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